

The Musical World.

SUBSCRIPTION:—Stamped, 20s. per annum—Unstamped, 16s. per annum—Payable in advance, by Cash or Post Office Order, to BOOSEY & SONS, 28, Holles Street, Cavendish Square.

VOL. 32.—No. 2.

SATURDAY, JANUARY 14, 1854.

PRICE 4d.
STAMPED 5d.

NOTICE.

We have to inform our readers that the office for the publication and sale of THE MUSICAL WORLD is removed to MESSRS. BOOSEY & SONS', No. 28, Holles Street, Cavendish Square. Subscriptions, Advertisements, Music for Review, Correspondence, and all communications whatever for this Journal, must be addressed, henceforward, to the EDITOR OF THE MUSICAL WORLD, care of MESSRS. BOOSEY & SONS, as above.

THE LIFE OF MOZART.

(From the original of Alexander Oulibicheff.*)

CHAPTER II.

1762-1763.

No particulars concerning this first journey of Mozart have come down to us, nor do we derive any information about it from his father's letters. All that we know on the subject is: that, in the beginning of the year 1762, Leopold Mozart went with his two children to Munich; that the two young *virtuosi* reaped a most brilliant harvest of success; that the privilege of playing before the Elector was granted them; and that, after a sojourn of three weeks, they left this capital.

In the month of September of the same year, the whole family proceeded to Vienna, where a number of influential patrons procured them an admission to Court. The Emperor, Francis I., a friend and lover of the art, entered, on several occasions, into conversation with little Wolfgang, whom he loaded with marks of his favour, presenting him, among other gifts, with a grand gala dress in the Parisian style, which had been made for the Archduke Maximilian. The reader cannot imagine anything more funny than the portrait of our little hero in this brilliant costume, which consisted of a coat trimmed with lace, and having skirts that stuck out a great deal behind, a waistcoat, also laced, that reached down to his knees, powdered hair, confined in a bag, ornaments upon the coatsleeves, larger than the head of the wearer, a little three cornered hat, and a sword at his side.†

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† This portrait is to be found among the illustrations with which Herr Von Nissen has adorned his Biography.

One day, the Emperor said to the boy; "It requires no great skill for a person to play with all his fingers, but if he could play with only one finger on a piano that was covered over, he would indeed be worthy of our admiration." Instead of making any answer, the boy played several very difficult passages with only one finger; he then caused the keys to be covered over, and played so ably that those present might well have believed that he had prepared himself by long practice for this kind of ordeal. It was the first time, however, that he had attempted such a feat. But the following anecdote, which is no less well authenticated, strikes me as still more remarkable, since it proves the existence, even at that early period, of one of the prominent features of Mozart's character. He was seated at the piano, with the Emperor at his side, and a number of noblemen connected with the court, whom he did not look upon as the best judges of music, standing in a circle around him. Whenever he was obliged to play to people who understood nothing of music (and it was impossible to deceive him on this head), he used to play only country-dances, minuets, and other trifles, which, proceeding from the fingers of a *virtuoso*, must strike those who wish to hear him as the bitterest irony. On this occasion, however, he did not dare to follow his usual custom, and therefore said to the Emperor:

"Is not Herr Wagenseil* here? He must come, for he understands the subject."

The Emperor granted the boy's request, and allowed Wagenseil to come and take his place by the piano.

"I am very glad that you are here," said the boy to Herr Wagenseil, "I will play one of your concertos, and you shall turn over the leaves for me."

Wolfgang's talent and original humour soon made him the favourite of the Archduchess, Maria Theresa's daughter. Two of the princesses were one day conducting him, for his amusement, through the apartments of the palace, and, as he was not accustomed to walk upon the smooth wood flooring, he fell down. The elder of the two princesses took no notice of the accident; the other, however, who was of about the same age as our hero, assisted him in the kindest manner to get up again.

"You are a brave girl," he said to her; "I will marry you."

The princess, as in duty bound, informed her august mother of this declaration, on which the Empress summoned Mozart to her presence, and inquired what had induced him to take a resolution so flattering to her daughter.

"Gratitude," answered the boy, without the least hesitation; "she was kind to me, while her sister did not trouble her head in the least about me."

The young Archduchess, whom Mozart wished to marry, was Marie Antoinette, afterwards Queen of France.

* Formerly teacher of music to the Empress Maria Theresa.

When our young pianoforte *virtuoso* returned home, he formed the idea of learning another instrument. Some one in Vienna had made him a present of a small fiddle, on which he commenced practising, unknown to his father.* At this period, Leopold Mozart used to give lessons in composition to a violinist of the name of Wenzl, who, one day, brought his master six trios, which he had composed during the latter's absence. Schlachtnner, another musician, from whom we have this anecdote, was also present. The three wanted to try the trios; Wenzl was to play the first violin, Schlachtnner the second, and Leopold Mozart the bass, on the viol. Suddenly, Wolferl (as his name of Wolfgang was abbreviated), came into the room with his little fiddle, and requested permission to play Schlachtnner's part. Wolferl's father, who saw nothing in his request save an ill-timed childish demand, told him that it was a piece of folly to wish to play with the others, without having first learnt the instrument. Wolfgang replied, that, in order to be able to play the second violin, it was not necessary to have learnt it previously; upon which his father ordered him, in an angry manner, to leave the room. The boy went away crying; but the two musicians interceded for him, and his request was at last granted.

"As far as I am concerned," said his father, "you may play with Herr Schlachtnner, but so gently that no one shall be able to hear you; otherwise you will immediately be sent out of the room."

The four began, and Schlachtnner soon perceived, to his great astonishment, that he was quite superfluous. He silently laid down his instrument, and looked towards the boy's father, who was weeping for joy at this fresh surprise, exactly as when he had examined the pianoforte concerto. The six trios were played right through, without the second violin's missing even a single note. The signs of approbation manifested by those present so encouraged the young beginner that he declared he could also play the first part, which was naturally much more difficult. For the sake of the joke, he was allowed to make the attempt, and all present were unable to refrain from laughing heartily as he played the part, without breaking down in any portion of it, although, indeed, his fingering was all wrong and completely contrary to rule.

Up to his tenth year, Mozart evinced an almost invincible repugnance for the trumpet; the very sight of this instrument was hateful to him. In order to overcome this aversion on his part, his father once sent for a trumpeter, who was told to blow with all his strength into the boy's ear. On this occasion Leopold Mozart behaved without his

usual prudence. At the very first notes the boy turned pale and fell to the ground; and, in all probability, the experiment would have been attended with the most injurious consequences, had it been persevered in. At a later period, Mozart succeeded in overcoming a weakness that was the result of his delicate constitution, and no one understood better than he, how to introduce trumpets at the fitting moment, or with more satisfactory results.

The older our hero became, the more plainly, more imperiously, and more exclusively, did his future vocation manifest itself. The most usual affections of childhood, as well as other less important propensities, which under different circumstances might have ripened and borne fruit, disappeared one after the other, or rather were merged in his ruling passion for music, which swallowed up every other feeling. It soon became necessary to limit the time he should pass at the piano. The general order of things was in his case completely reversed, for, while other children must be compelled to work, it was requisite to remind him that he should allow himself a little rest. At a later period of his life he indemnified himself for this constraint. When there was no longer any one to compel him to go to bed, he pushed matters so far as to look upon sleep itself as a completely idle restorative.

From the state of affairs at that period, Germany was a far too narrow stage for such extraordinary talent as that of our hero. Leopold Mozart felt this, and was also aware that no one is a prophet in his own country. He thought, therefore, that the time was arrived for him to take his children to Paris, where people's heads become more easily excited, and their purses are more speedily opened than in any part of calm, reflective, and economical Germany. He did not, however, choose the shortest route, but travelled by way of Munich, Augsburg, Stuttgart, Mayence, Frankfurt, Coblenz, Aix-la-Chapelle, and Brussels. During this journey, Leopold Mozart was assiduous in writing home a number of letters which he directed to a tradesman of the name of Hagenauer, the proprietor of the house in which he lived at Salzburg. With the exception of a list of princely and aristocratic names, and a catalogue of the valuable presents with which the two *virtuosi* were loaded upon the road, these letters contain scarcely anything save particulars relating to the financial condition of the travellers, which might, perhaps, interest Herr Hagenauer, but cannot possess the least attraction in our eyes; and for this reason I shall not trouble the reader with them, but at once suppose the family to have arrived safely in Paris, in the autumn of 1763.

(To be continued.)

* On the subject of this anecdote, Mr. Holmes remarks: "Herr von Nissen and others, who have written biographies of Mozart, assert that he brought this instrument back with him from Vienna towards the end of the year 1762, and first began playing upon it in secret. Although this assertion is of itself sufficiently improbable, it is moreover distinctly refuted by a letter of Leopold Mozart, written during his journey to Vienna, in which he says: 'that the boy had moved the heart of a custom-house official by a minuet.' This passage completely overthrows the anecdote, and, therefore, in order not to reject it altogether, we must adopt a middle course if we would discover the truth, which was, most probably, that Leopold Mozart did not wish his son, who had already earned himself a reputation upon the piano, to appear in the character of a bungler upon an instrument which he had certainly not learnt long enough for his father to expect him to play at sight anything entirely new without a fault. Leopold Mozart's emotion and joy we may, therefore, believe, were quite unfeigned, when, to his astonishment, he perceived that he had been mistaken, and that in this instance, again, his son had far exceeded the expectations which he had formed of him."—*A. Schraishuon*.

LA NONNE SANGLANTE.—This opera, two acts of which were finished by Berlioz, some years ago, has been consigned—in consequence of Meyerbeer's refusing to complete it—to M. Gounod, the composer of *Sappho*, a work that may be remembered by the subscribers to the Royal Italian Opera. Meyerbeer declined to undertake *The Bleeding Nun*, from motives of delicacy, which every true artist must appreciate. M. Gounod, it appears, waived such considerations. At all events the opera is finished, and in rehearsal. Viardot, Alboni, Bosio, Tedesco, and last not least, Cruvelli, having, I am told, successively avoided the responsibility attaching to the principal "role," M. Gounod is compelled to rest satisfied with the assistance of Mademoiselle Poincet, who will do her best to make his "Nun" palatable to the easy and good-tempered Parisian public—who, judging from antecedents, may possibly be not disinclined to accept her. The story is from the modest romance of Monk Lewis, Esq., who corrected Walter Scott's first attempt at verse.—(From a letter.)

DONIZETTI.

THE prodigious facility, if not absolute fertility, of the composer of *Lucia di Lammermoor* may be imagined from the following catalogue of his operatic works, for which we are indebted to *La France Musicale*. The order, the places, and the dates of their production are prefixed:—

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| 1. 1818 Venice, Enrico di Burgogna | 31. 1829 Naples, la Romanziera. |
| 2. 1819 — Il Falegname di Livonia. | 32. 1831 Milan, Anna Bolena. |
| 3. 1820 Mantua, le Nozze in Villa. | 33. — Naples, Fausta. |
| 4. 1822 Rome, Zoraida di Granata | 34. 1832 Milan, Ugo, conte di Parigi. |
| 5. — Naples, la Zingara. | 35. — — l'Elisir d'Amore. |
| 6. — — la Lettera Anonima | 36. — Naples, Sancia di Castiglia. |
| 7. — Milan, Chiara e Serafina o i Pirati. | 37. 1833 Rome, il Furioso o Isola di Domingo. |
| 8. 1823 Naples, il Fortunato Inganno. | 38. — Florence, Parisina. |
| 9. — — Aristeia. | 39. — Rome, Torquato Tasso. |
| 10. — Venice, Una Follia. | 40. 1834 Milan, Lucrezia Borgia. |
| 11. — Naples, Alfredo il Grande. | 41. — Florence, Rosmonda d'Inghilterra. |
| 12. 1824 Rome, l'Azo nel imbarazzo. | 42. — Naples, Maria Stuarda. |
| 13. — Naples, Emilia o l'Ermittaggio di Liverpool. | 43. 1835 Milan, Gemmi di Vergi. |
| 14. 1826 Palermo, Alahorin Granata | 44. — Paris, Marino Faliero. |
| 15. — — Il Castello degli Invalidi. | 45. — Naples, Lucia di Lammermoor. |
| 16. — Naples, Elvida. | 46. 1836 Venice, Belizario. |
| 17. 1827 Rome, Olivo e Pasquale. | 47. — Naples, Il Campanello di Notte. |
| 18. — Naples, Il Borgomastro di Sordani. | 48. — — Betly. |
| 19. — — le Convenienze Teatrali. | 49. — — l'Assedio di Calais |
| 20. — — Otto mesi in due ore. | 50. 1837 Venice, Pia de Tolomei. |
| 21. 1828 — l'Eule di Roma. | 51. — Naples, Roberto Devereux |
| 22. — Genoa, la Regina di Golconda. | 52. 1838 Venice, Maria di Radens. |
| 23. — Naples, Gianni di Calais. | 53. 1839 Milan, Gianni di Parigi. |
| 24. — — Giovedì Grano. | 54. 1840 Paris, la Fille du Régiment |
| 25. 1829. — il Paria. | 55. — — les Martyrs. |
| 26. — — il Castello di Kenilworth. | 56. — — la Favorite. |
| 27. — — il Diluvio universale. | 57. 1841 Rome, Adelia o la Figlia del Aricore. |
| 28. — — I Pazzi per progetto. | 58. 1842 Milan, Maria Padilla. |
| 29. — — Francesca di Foix | 59. — Vienna, Linda di Chamouni |
| 30. — — Smelda de Lambertuzzi. | 60. 1843 Paris, Don Pasquale. |
| | 61. — Vienna, Maria di Rohan. |
| | 62. — Paris, Dom Sébastien |
| | 63. 1844 Naples, Catarina Cornaro. |
| | 64. — — Gabriella di Vergi. |
| | 65. — — Le Due d'Albe (unpublished). |

Besides these operas, Donizetti composed twelve Scenas or Cantatas, for royal festivals, the opening of various theatres, etc.; chamber compositions, under the following titles—*Arie e duetti*—*Les Nuits d'Été au Pausilippe*—*Les Soirées de Paris*, etc.;—*Il Conte Ugolino*—thirty-third canto of Dante's *Inferno*; masses, requiems, vespers, and psalms; a *Miserere* and detached church music; besides quartets for stringed instruments, sonatas and variations for the piano, and various concert overtures for full orchestra and for military bands.

Donizetti was born at Bergamo in 1798, and died in the same town in April, 1848, during the progress of the Italian insurrection against the Austrian oppressors. His first opera was produced at Venice in 1818, when he was twenty years of age; his last at Naples in 1844, when he was forty-six. He died in his fiftieth year.

THE LONDON ORCHESTRA.—A new association of orchestral performers, with Mr. Frank Mori as conductor, has been formed under the above title. There are already ten members, among whom are Barret, Lazarus, Baumann, Lovell Phillips, Prospère, Rowland, etc., etc.

SKETCHES OF ENGLISH ARTISTS.

NO. I.

SIMS REEVES.

THE subject of this Memoir is the son of Mr. John Sims Reeves, professor of music and singing. He was born in the year 1821, at Woolwich, a place not previously distinguished, we believe, as the birth-place of any musical celebrity. From a very tender age young Sims gave evidence of decided talent for music. His father expended much time and pains on his tuition, and, under his instructions, the boy made rapid advances in his studies.

Singers are not always indebted to the advantages derived from an early musical education. Many of the most eminent dramatic vocalists have owed little or nothing to early instruction, their talents having been exercised and developed later in life, when the discovery of a fine voice, or a latent genius for the art induced them to turn their attention to music, as a profession. Donzelli, one of the most gifted and accomplished singers of his day, never contemplated appearing on the stage until he was nearly thirty years of age, and then only from necessity. But for circumstances over which he had no control, and the entreaties of friends who knew the value of his powers, and pointed out to him the road to fame, Mario would equally have been lost to the public.

Whatever amount of musical knowledge Sims Reeves acquired from his father, he learned still more through his own perseverance and industry. By a continuous course of instruction and assiduous study, he soon became acquainted with the theory of music, made considerable progress as a performer on several instruments—including the violin, violoncello, and piano—and evinced, moreover, a taste for composition. At thirteen years of age, he had become such a proficient on the organ and made such progress in his vocal studies, that he was appointed organist and conductor of the choir in the church at North Cray, in Kent. During his stay there, he composed several chants and psalms, which elicited the admiration of the Reverend Edgell Wyatt Edgell, rector of the church.

At fourteen, Sims Reeves was placed by his father under the care of Mr. W. H. Calcott, for instruction in harmony and counterpoint, and under the well known John Cramer for the piano-forte. About this time his voice began to develop itself as a treble of the finest quality. Added to this, his taste and musical feeling plainly indicated the true direction of his talents. He was strongly counselled to forego harmony and counterpoint, and to choose another branch of the art for which nature had more evidently intended him. Accordingly we find him soon after taking lessons from Mr. J. W. Hobbs, from Mr. George Stansbury, and last, not least, from Tom Cooke.

Sims Reeves made his first appearance on the stage at New-castle, in the year 1839. He selected the part of Count Rodolpho in the *Sonnambula*, for his *début*, and subsequently played Dandini, in *Cinderella*. These are barytone parts, and it is difficult to say why a singer with a high tenor voice should have attempted them. Perhaps the music being comparatively easy, and lying within the middle register, demanded less exertion, and was therefore better suited to a beginner. Under such considerations it was doubtless good policy to commence thus: although the young artist could hardly have anticipated a great success from singing music not perfectly suited to his voice. Those who heard Sims Reeves in these barytone parts

might possibly have imagined they were listening to a Tamburini in embryo, but scarcely to one who, at a period not far off, would be recognised as the Mario of the English stage.

From Newcastle Sims Reeves proceeded to the principal provincial theatres in Ireland and Scotland; and after a *tournée* of no remarkable success, returned to England, where he obtained engagements at Liverpool, Manchester, etc.—as yet barely making his way with the public. The quality of his voice and his good taste were generally allowed; but extreme timidity and nervousness—which even in the zenith of his powers and reputation, have not entirely left him—frequently marred his best efforts, and for years prevented him from displaying his great natural capacities to advantage.

Sims Reeves, however, feeling that there was more within him than the world gave him credit for, was resolved that his endowments should receive every benefit to be derived from the best instruction and the most persevering application. He accordingly visited Paris, took lessons from several professors in the art of singing, and, returning to England, made another tour of the provinces. Although much improved in style and manner, he was still wanting in self-possession and finish, and his success was by no means tantamount to his expectation. He now began to think that either his studies in the French capital had not been sufficiently prolonged, or that Parisian masters were not as competent to teach as he had been led to imagine. Revolving this in his mind, he came to the conclusion that in Italy alone could he hope to obtain the knowledge and experience which would place him on the true road to eminence as a dramatic singer—the goal of all his aspirations. To Italy, therefore, he decided on going, with the intention of studying under the best masters, and not re-appearing on the stage until he should have conquered every difficulty.

Before departing for the continent, however, he paid flying visits to some of the principal cities of Ireland and England, and playing *Fra Diavolo* at the Theatre-Royal Dublin, had the ill luck to break his leg, when leaping from the rocks, in the last scene. An incident connected with this mishap is characteristic of Sims Reeves's energy, and of his determination to please the public, even at no small risk to himself. As the last scene of *Fra Diavolo* could not be performed without his appearing, despite the intense agony he suffered and the danger he incurred from over exertion and the postponement of medical treatment, he allowed himself to be led on by the carpenters, and sang the remainder of the music. Sims Reeves has changed the "business" in the last scene of *Fra Diavolo*, and, we think, judiciously; but, according to the original version, *Fra Diavolo* need not have re-entered after jumping from the rocks, and, indeed, need not have jumped from the rocks at all. When, therefore, *Fra Diavolo* came on supported by the carpenters, the audience of the Dublin theatre considered it a part of the performance, and, knowing nothing of the accident, called loudly for the performer after the curtain had descended. Sims Reeves, betraying no disposition to respond to the invitation, under the circumstances, the pit and galleries grew riotous, and after some time, the manager came forward and explained the nature of the accident and the impossibility of Mr. Reeves's appearing. Nothing, however, but ocular demonstration would satisfy the sturdy Eblanians, that Sims Reeves's leg was really broken, and he was compelled to show himself on the back of one of the actors. The Dublin lads are sometime dangerous boys!

As soon as he had recovered, Sims Reeves repaired to London. Thence, rejecting all engagements he started for Milan, and at

once entered upon his studies with zeal and resolution. His first master was Mazzucato, principal professor of singing at the Conservatory; and, subsequently, he took lessons from Bejetti Maestro, the pianoforte accompanist at the theatre La Scala. In a few months Sims Reeves made such progress that both his masters advised him to appear on the stage; and through their united influence he obtained an engagement at the Scala as *primo tenore*. He made his *debut* as Edgardo, in *Lucia di Lammermoor*—a part to which he is indebted for no small share of the reputation he at present enjoys. His success was so great, that he established himself at once as a special favorite with the Milanese, and concluded a lucrative engagement with the *impresario*, Morelli, for two years.

The Scala at Milan has been the school of many of the great Italian singers who have appeared in this country; and there is little doubt but that during his engagement there Sims Reeves gradually acquired that perfect command of voice, vigorous style, and pure method of vocalisation, which now proclaim him one of the most accomplished tenors of the day.

After leaving Milan, Sims Reeves appeared in succession at several of the chief Italian theatres; and his fame having reached the ears of Mr. Frederick Beale, of the firm of Cramer, Beale and Co., that gentleman offered him an engagement, and he returned to England in 1847. For some cause unknown to us, Mr. Beale's engagement with Sims Reeves was broken off, and it remained for Jullien to introduce the young and almost unknown tenor to the English public.

Jullien's bold but ill-fated endeavour to elevate Drury Lane into a grand national opera at the close of the year 1847, is too well remembered to need description here. What spirit and enterprise could suggest and carry out Jullien accomplished; but the race is not always to the swift, nor the battle to the strong. Had Jullien, however, done nothing else in the course of his great undertaking than present Sims Reeves to the English public, he would be entitled to enduring respect.

[To be concluded in our next.]

MR. AGUILAR's first *soirée* of "Classical and modern pianoforte music" (at his residence) takes place this evening.

SIGNOR MARRAS has returned from Naples.

SIGNOR CALZOLARI has arrived in London from St. Petersburg, in company with Signor Li Calsi.

M. ARMAND BERTIN, principal editor and proprietor of the great French newspaper, the *Journal des Debats*, died on Thursday morning, at his residence in Paris.

CONTINENTAL THEATRES.—From *Le Ménestrel* we extract the following statistics relative to some of the Theatres of Europe. "The Grand Opera at Paris has accommodation for 1800 spectators; the Théâtre Français for 1186; the Opéra Comique, 1500; the Odéon, 1550; the Italian Opera, 1300; the Karntner-Theater in Vienna, 1800; the Burg-Theater in the same city, 1670; the Königlich-Hof-Theater in Berlin, 2078; the Hof-Theater in Dresden, 2000; the Hof-Theater at Munich, 2500; the Hof-Theater at Hanover, 2000; the Hof-Theater at Stuttgart, 2000; the Hof-Theater at Darmstadt, 2000; the Stadt-Theater at Hamburg, 2300; and the San Carlo at Naples, 4000." Some notice of the capabilities of the Scala, the Argentina at Rome, the Operas at Venice, Turin, Parma, Madrid, Barcelona, Marseilles, Bordeaux, Lyons, and Hamburg, to say nothing of the Theatres at New York, the vast Opera-Houses of Havannah and New Orleans, and last, not least, the three great London Theatres—Her Majesty's Theatre, the Royal Italian Opera, and Drury Lane—would have rendered this catalogue more complete and more instructive. As it stands it was scarcely worth publishing, and we have reprinted it from the columns of our French contemporary, chiefly with the view of stating this much.

MENDELSSOHN AND BERLIOZ.*

(From Berlioz' "Musical Tour in Germany," 1843.)

TO STEPHEN HELLER.

(Concluded.)

THE Leipsic orchestra is not more numerous than the orchestra at Francfort, or that at Stuttgart. In the town, however, there are plenty of instrumental performers, and, as I expressed a desire to have the band augmented, the number of violins was raised to twenty-four. This step, as I was afterwards made to feel, excited the indignation of certain critics, who had already determined on the course they should pursue. Sixteen violins had hitherto sufficed for the symphonies of Mozart and Beethoven. To demand eight more was, in the opinion of those gentlemen, little better than insolent affectation.

We in vain endeavoured to obtain three particular instruments, which, in some of my compositions, are indispensable, and the employment of which constituted another heinous offence in the eyes of the critics in question. These were the *corno inglese*, the ophicleide, and the harp. The only instrument to be found as representative of the first of the three, was so old, worn, and consequently out of tune, that, notwithstanding the talent of the artist who played upon it, we were obliged to renounce it, and to give the first solo to the clarinet. The ophicleide, or rather the wretched brass tube presented to me as one, did not resemble the French instrument which bears that name. It had scarcely any tone, and moreover, was in B flat, which compelled the performer to play in almost impracticable keys—as for instance in G flat when the orchestra was in F, and in C flat when the orchestra was in B flat. The ophicleide was therefore abandoned, like the *corno inglese*, and, for better or for worse, a fourth trombone was made to stand as substitute. The harp it was almost useless to think of, since, six months previously, Mendelssohn, desiring to produce at Leipsic some pieces from his *Antigone*, had been compelled to send for harps to Berlin. As he assured me that he had been indifferently pleased with them, I wrote to Dresden, and Lipinski,† a worthy artist of whom I shall have to speak elsewhere, sent me the harpist of the theatre. A harp was now all that was wanted. After much fruitless hunting about the shops of instrument makers and music sellers, Mendelssohn at last found an amateur who was in possession of the instrument so called, and who willingly placed it at my service for a few days. But alas! I was no luckier with the harp than with the ophicleide and the *corno inglese*. No sooner was it brought to me, furnished with new strings and in first-rate order, than it turned out that M. Richter (who had so obligingly come from Dresden, at the request of Lipinski) was a clever pianist and a good player on the violin, but knew very little of the harp, which he had only studied about a year and a half, in order to enable himself to play the simple arpeggios that occasionally form part of the accompaniments in Italian vocal music. At the sight of the diatonic passages and *cantabile* phrases which occur so often in my symphony his courage failed him altogether, and at the concert in the evening Mendelssohn was obliged to play the harp solos and indicate the *entrées* on the piano. What embarrassment about things of such small consequence!

* Translated for the Musical World.

† A violinist of eminence, who was once in England—in 1836.—Ed.

My course once adopted, however, with regard to these inconveniences, the rehearsals commenced. The arrangement of the orchestra, in this fine hall, is so excellent; the relations of the performers with the conductor are so easy; and the artists, who are all good musicians, have been accustomed by Mendelssohn and David to pay such attention to their studies, that two rehearsals sufficed for the programme—a very long one—in which figured, among other difficult compositions, the overtures to *King Lear* and *Les Francs Juges*, the *Symphonie Fantastique*, etc. David, moreover, consented to play the violin solo (*Rêverie et Caprice*) which I had written two years previously for Artôt, and of which the orchestration is very complicated. He executed it in a superior manner, amidst the warm applause of the audience.

To say that the orchestra was irreproachable, after two rehearsals only, in the performance of every one of the pieces, is to bestow immense praise on it. The musicians of Paris and elsewhere will, I am sure, agree with me.

This concert troubled the musical consciences of the inhabitants of Leipsic, and, so far as I could judge from the newspaper polemics, discussions ensued, as violent as those of which the same works have been the subject in Paris. While they were debating the morality of my harmonic attempts, some treating them as very praiseworthy achievements, others as premeditated crimes, I made the trip to Dresden, which I shall have to describe later. But, not to divide the history of my experiences at Leipsic, I proceed to tell you, my dear Heller, what occurred on my return, at the concert for the benefit of the poor, of which Mendelssohn had spoken to me in his letter, and in which I had promised to take part.

The *soirée* being organized entirely by the Society of Concerts, I had at my disposal the numerous and powerful Academy of Singing, of which I have already expressed myself in such high terms of praise. You may imagine I was anxious to profit by this fine body of voices; and I proposed to the directors of the Society the *finale*, for three choirs, to *Romeo and Juliet*, of which the German translation had been made in Paris by the learned professor Duisberg. It was only necessary to fit this translation to the notes of the vocal parts. This was, however, a long and painful labour. The German prosody not having been observed by the copyists in their distribution of the long and short syllables, the singers met with difficulties, and Mendelssohn was obliged to lose his time in revising the text and correcting such faults as were most troublesome. He was obliged, moreover, to practice the chorus during nearly eight successive days. (Eight rehearsals of so large a chorus would cost in Paris 4,800 francs. And yet I am asked why I do not give *Romeo and Juliet* at my concerts!) The Academy, in which there are, it is true, some artists from the theatre, and the pupils of the *Thomas Schule*, is nevertheless, composed almost entirely of amateurs, belonging to the cultivated classes of the city of Leipsic. This is why, when a work of importance is to be learned, it is so easy to obtain a great number of rehearsals. When I returned from Dresden, the chorus was far from being perfect; the male voices especially left much to be desired. It pained me to see a great composer and a great virtuoso, like Mendelssohn, charged with the subaltern task of singing-master; but he accomplished it, I must say, with indomitable patience. His observations were made with a gentleness and thorough politeness, which I should have enjoyed the more in him, had he but known how rare these qualities are in others. I have often myself been accused of ungallantry by the ladies of the Opera. My reputation in that respect is undeniable. I deserve it, I confess. No sooner is a grand chorus to be re-

hearsd than a sort of choler sticks in my throat ; bad humor, by anticipation, manifests itself, without reason ; and my looks remind the choristers of that Gascon who, having kicked an unoffensive boy, replied, when the latter remarked that he had done nothing to him : "Then you may guess what you would get if you had."

Meanwhile, after two more rehearsals, the three choruses were mastered, and the *finale*, with the support of the orchestra, would undoubtedly have gone to perfection, had not a singer from the theatre, who complained of the difficulties of the part of Friar Lawrence, with which he was entrusted, demolished the noble edifice of harmony which we had raised with so much pain.

I had already noticed, at the piano rehearsals, that this gentleman (I forget his name) belonged to a numerous class of musicians, who know nothing of music ; he did not count his rests, he never came in at the right time, he was uncertain in his intonation, etc. But said I to myself :—"Perhaps he has not had time to study his part ; he learns very difficult music at the theatre, why should he not get through with this ?" Meanwhile I thought of Alizard, who sang this scene so well, and regretted he was at Brussels and did not know German. But at the general rehearsal, the night before the concert, as the gentleman had made no farther progress, and, what was worse, muttered between his teeth I knew not what Teutonic imprecations, every time we were obliged to stop the orchestra on his account, and Mendelssohn or I sang the phrases to him, my patience finally forsook me, and I thanked the chorus, begging them no longer to trouble themselves with my work, seeing that its execution was impossible on account of the bass part.

Thus two composers who had devoted for years whatever intellect and imagination nature had given them to the study of their art, and two hundred musicians, singers and instrumentalists, attentive and capable, had fatigued themselves for eight days, to no other purpose than to renounce the production of the work they had undertaken, and merely on account of the insufficiency of one man ! The reflection was a sad one. O singers who do not sing—ye too are gods ! . . . The Society was greatly embarrassed what to substitute in the programme for this *finale*, which is half an hour in length. By means of an extra rehearsal, however, which the orchestra and chorus were willing to undergo, on the morning of the concert, we got through the difficulty. The overture to *King Lear*, which the orchestra were masters of, and the offertory in my Requiem, in which the chorus has but few notes to sing, were substituted for the fragment of *Romeo*, and executed in the evening in the most satisfactory manner. I may add that the piece from the Requiem produced an effect which I had not anticipated, and won me the inestimable suffrages of Robert Schumann, one of the most justly renowned composer critics of Germany. Some days after the same offertory called forth an eulogium of another sort, on which I could not have counted. It was this. I had been taken ill at Leipsic, and, as I was about departing, I asked what I was indebted to the physician who attended me. "Write for me, on this sheet of paper," he replied, "the theme of your offertory, with your signature, and I shall be beholden to you for ever ; never has a piece of music struck me so much !" I hesitated a little about remunerating a doctor in this fashion, but he insisted, and chance offered me an occasion of responding to his compliment by another, better merited, which, would you believe, I had the simplicity not to seize ? I wrote at the top of the page : "A. M. le docteur Clarus."

"*Carus*," said he, "you give my name an *l* too much."

"*Patientibus carus, sed clarus inter doctos*," thought I, directly, but did not dare write it. . . . At times I am positively stupid.

A composer-virtuoso like yourself, my dear Heller, must have a lively interest in everything relating to his Art. It was therefore natural in you to address me so many questions on the subject of music in Leipsic. I will reply laconically to some of them. You ask me if the great pianist, Madame Clara Schumann, has any rival in Germany, who can be decently opposed to her ?

I think not.

You wish me to tell you if the musical feeling of the great heads at Leipsic is good, or at least directed towards what you and I call the Beautiful ?

I will not.

If it is true that the confession of faith of every one who pretends to love high and serious Art is, "There is no god but Bach, and Mendelssohn is his prophet ?

I must not.

If the theatre is well composed, and if the public is to blame for amusing itself with the little operas of Lortzing, which are so often represented ?

I cannot.

If I have read or heard some of those old masses for five voices, with continuous bass, which are praised so much at Leipsic ?

I know not.

Adieu, dear Heller ! Continue to write beautiful caprices, like your two last, and may Heaven preserve you from fugues with four subjects on a choral !

HECTOR BERLIOZ.

BENEDICT AT MUNICH.

(From a German Paper of January 7.)

YESTERDAY evening, Benedict's opera of *Der Alte vom Berge*, oper *Die Kreuzfahrer* * was produced at the Theatre Royal for the first time. To criticise so important and elaborate a work (in five acts), after a single hearing, is a task which the most experienced musical critic is not capable of achieving, and therefore the writer of the present article, who lays no claim to the above title, will confine himself to simply recording the fact that the opera was most successful, and the composer, who conducted his work in person, twice called for. Even on the first hearing we remarked a great many beautiful and melodious passages and original ideas, as well as many a charming *motivo*, so that we cordially joined in the applause bestowed upon several particular pieces. Herren Härtinger, Kindermann, Brandes, Diez, and Hefner were greeted with tumultuous applause. The book, translated from the original by St. Georges and Bunn, is not interesting, and we shall shortly speak of it more at length, as well as of the musical merit of the work, which was put upon the stage in a manner worthy of our grand theatre. Among the new scenes there was one—namely, a distant view of Jerusalem, painted by Herr Quaglio—which more particularly took the audience by surprise. The new costumes were mostly extremely rich. The ballet arrangements, on the contrary, afforded ground for a great many remarks of dissatisfaction, particularly in the course of the first act, in which the Crusaders are made to dance Styrian national *pas*.

* Produced at the Theatre Royal, Drury Lane, under the title of *The Crusaders*.

WEDNESDAY EVENING CONCERTS.

THE concert on Wednesday was on the whole not very brilliant, nor was Exeter Hall inconveniently crowded on the occasion; there were, nevertheless, some good points. A young pianist, Miss Rosina Bentley (pupil, we believe, of Mrs. Thompson, late Miss Kate Loder), performed, from memory, a beautiful, but not very well known composition of Mendelssohn, for piano and orchestra—the *Serenade e Rondo Gioioso*, in B. She plays with spirit, and has a neat and clear execution. Miss Rosina Bentley, however, will do well, on a future occasion, to refrain from using the loud pedal so much. She scarcely ever abandoned it on Wednesday; and this greatly marred the effect of her performance, and made it appear absurd, which it decidedly was not. She also wants a little more tranquillity. Style will come as she grows older. In other respects she showed herself worthy of her instructress, and well deserved the applause she obtained.

A harp solo by Mdle Louise Christine—*La Danse des Fées*; of Parish Alvars—did not elicit much attention. *Vieux temps' Fantasia et Caprice* (Op. 11), admirably performed on the violin by Mr. Alfred Holmes, another very young performer, was, on the other hand, loudly applauded, and the compliment well earned.

The vocal features were the elaborate aria, "Pensa alla patria," from Rossini's *Italiana in Algeri*, in which—although (as in Mendelssohn's pianoforte piece) the orchestral accompaniment were very slowly—the fine *contralto* voice and glowing style of Mdme. Amedei were advantageously exhibited. This lady, who is becoming a universal favourite, won great applause. Mr. Augustus Braham, too, was equally successful in the difficult air from *Oberon*, "Oh, 'twas a glorious sight," which he sang with energy and feeling. The difficult *Cabaletta*, "Caro nome," from Verdi's *Rigoletto*, is rather too much, at present, for the promising Miss Thirlwall, whose youthful manner and fresh voice, however, extorted unanimous suffrages. The aria of Alphonso, from *Lucrezia Borgia*, is not at all in the style of Mr. Lawler, whose sphere is by no means the Italian Opera. The Misses Brougham sang the touching and beautiful duet of Mendelssohn, "Oh, wert thou in the cauld blast!" with true and appropriate simplicity. We could have heard it again with pleasure.

The overture to Cherubini's *Anacreon*, which began the first part, and the march from Beethoven's *Ruins of Athens*, which terminated it, were both played very carelessly. The band seems to have greatly deteriorated since the departure of Mr. Benedict. The second part began with Balfe's spirited overture to *Falstaff*. After which Miss Harriet Chipp, another young and promising singer (daughter of one of our oldest members of the orchestra), sang a very nice song, called "The Dove," by a French composer, M. Membrée, who enjoys much repute in Paris as a writer of vocal chamber music. Miss Chipp sang it well, and was accompanied on the violoncello *obligato* by Mr. Lovell Phillips with that gentleman's accustomed ability. For the rest of the concert—a collection of shreds and patches of the most flagrant "Wednesday" calibre—we did not remain. Herr Lutz was the conductor.

AN UNFLEDGED NIGHTINGALE.

"Jenny Lind's baby, according to the *Musical World*," (according to the *Carlisle Journal*), "begins to manifest signs of musical capacity."

We are obliged to our contemporary of the Lakes for his information, as we were not aware of having originally circulated any such news. With regard to the fact itself we may express our own opinion in an old quotation slightly modified:—

Rara avis in terris—certeqe simillima balæne—

wherein the evident point must stand as apology for the inevitable contempt of prosody.

COURT CIRCULAR.

WINDSOR, JAN.

A DRAMATIC performance took place on Thursday evening at the Castle. The play was Sir E. Lytton Bulwer's *John Rastall*. Cast as follows:—

Lord Glossmore	...	...	Mr. F. Vinicombe
Sir John Vesey, Bart., Knight of the Guelph, F.R.S., F.S.A.	...	...	Mr. Tilbury
Sir Frederick Blount	...	...	Mr. Walter
Stout	...	...	Mr. Buckton
Graves	...	...	Mr. Webster
Evelyn	...	...	Mr. Charles
Captain Dudley Smooth	...	...	Mr. A. Wiggin
Sharp	...	...	Mr. J. F. C.
Frantz (a tailor)	...	...	Mr. G. Cook
Tabouret (an upholsterer)	...	...	Mr. Wilkins
M'Finch (a jeweller and silversmith)	...	...	Mr. Graham
M'Stucco (an architect)	...	...	Mr. C. Bendish
Crinson (a portrait-painter)	...	...	Mr. Cullen
Flat	...	...	Mr. Brazier
Green	...	...	Mr. Raymond
Old Member	...	...	Mr. Addison
Members of the * * * Club	...	...	Mr. Terry.
Servant to Sir John Vesey	...	...	Mr. F. Lloyds
Evelyn's Servant	...	...	Mr. Heyling.
Waiter at the club	...	...	Mr. Clark.
Lady Franklin (half sister to Sir John Vesey)	...	...	Mr. Worrell.
Georgina (daughter to Sir John)	...	...	Mr. Coe.
Clara Douglas (companion to Lady Franklin, cousin to Evelyn)	...	...	Mrs. Winstanley.
Director	...	...	Miss Murray.
Assistant-Director	...	...	Miss Heath.
	...	...	Mr. Charles Kean.
	...	...	Mr. George Ellis.

The theatre arranged and the scenery painted by Mr. Thomas Grieve.

At eight o'clock Her Majesty and Prince Albert entered the Rubens Room, and the performance commenced. Refreshments were served in the Throne room. The Queen's private band was in attendance in a room close to the theatre.

MARIE CRUVELLI.

[Extract from a private letter.]

MARIE CRUVELLI is at Leipsic, studying with perseverance and assiduity. She has placed herself under one of the most eminent masters, and intends shortly to re-appear on the stage. Her fine *contralto* voice, her excellent musical knowledge, her good taste, and interesting appearance will, I am sure, render her a decided acquisition to any operatic establishment. When Marie Cruvelli made her *début*, as you may remember, at Her Majesty's Theatre, in 1851, in Thalberg's *Florinda*, with her sister Sophie, her voice and *physique* were both much admired; but a certain timidity of manner, arising from want of practice on the stage, and an over-delicacy of expression, did not permit her to bring her real talents into play. With practice and experience will come self-dependence and courage; and then, with Marie Cruvelli's natural capacities, her sound judgment and good taste, her fine person and handsome countenance, I do not entertain the slightest doubt of her ultimate success.

PARADISE LOST.—We understand that Dr. Wylde has entirely finished his musical illustration of Milton's great poem, the first part of which was so successful last season at the concerts of the New Philharmonic Society. The second part, we are informed, will be introduced in the course of the present—the third—season.

FOREIGN.

PARIS.—(Jan. 9) The Académie Impériale de Musique, did not open, as is its annual custom, on New Year's Day. On Monday the *Prophète* brought, with Madame Tedesco and Roger, a crowded house. On Wednesday *Le Comte Ory* and the ballet of *Ælia et Mysis* comprised the entertainments, Rossini's exquisite opera being mutilated, as usual, for the convenience of Madlle. Priora and the Terpsichoreans. Where was Count Tiskiewietz? On Friday *La Favorite*, with Madame Tedesco and Roger, and *La Fille mal gardée*. (Jan. 12) Sophie Cruvelli was positively to appear in the *Huguenots*, as Valentine, on the 11th (Wednesday). Not a place was to be had for love or money. Fanny Cerito made her *reentrée* on Monday the 9th, in the ballet of *Orpha*.

At the Opéra Comique on Friday, *Les Noces de Jeannette* was performed for the *début* of Mademoiselle Boulart, a young singer lately engaged from the Conservatoire, pupil of Madame Damoreau for singing, and of Moreau Sainti for declamation. At the last *concours* she gained the first prize in the character of Jeannette. The *débutante* acted with ease, and sang with taste. Her voice is flexible and well trained. Her success was undoubted, and at the end she was recalled. Couderc in the part of Jean was, as usual, excellent. *Le Nabab* was given on Tuesday, and continues to attract. At the Théâtre Italien on Tuesday, *Ernani*. The part of Elvira was filled by Mademoiselle Albin, who made her *début* in London last season at Covent Garden. For her *début* in Paris she would have been wiser to have selected a less difficult part. The Emperor and Empress were present. Mario has returned to Paris, and reappeared in *Lucresia* on Thursday.* On Saturday, the *Barbiere* was revived, with Mademoiselle Alboni in the part of Rosina; Mario in Almaviva, and Rossi in Bartholo. The singing of the two former was prodigious. M. le Comte de Niewerkerque has recommenced his artistic receptions. MM. Alard and Franchomme will shortly recommence their *séances* of instrumental chamber music. H. Marx, conductor of the *Bals Valentino*, has resigned the appointment. M. Antony Lamotte succeeds him.

A little comedy in one act, entitled, *Souvent Femme Varie*, by Mons. Amédée Achard, has been produced at the Odéon.—At the Théâtre du Vaudeville, Théaulon's piece of the *Bénéficiaire*, which was revived a short time since for Lepeintre's benefit, has been played every evening.—A new vaudeville, entitled, *Un Cerveau Fêlé*, has just been produced at the Théâtre du Palais Royal; Ravel sustains the principal character. The other pieces now played at this theatre are *L'Esprit Frappeur* and *Le Père Bonhomme*.—The interior of the Ambigu-Comique has undergone a complete renovation. The theatre re-opened with *La Prière des Naufrages* (produced in this country at the Adelphi Theatre under the title of *The Thirst of Gold*) preceded by a short prologue.—The attraction at the Délassements-Comiques consists of a grand fairy spectacle by Messieurs Charles Potier, Albert Monnier, and Edouard Martin.

MARSEILLES.—At the church of Saint-Ferréol, a Mass by M. I. B. Croze has been performed. Among the pieces that produced the most effect were the "Kyrie," the "Gloria," the "Credo," and "Sanctus," and "Agnus Dei."

VIENNA.—On the 27th of December the British Minister, the Earl of Westmoreland, gave a grand musical *Soirée*, on which occasion several of his lordship's compositions—viz., two symphonies, overtures and vocal pieces were executed by an excellent band, under the direction of M. Krispin. The vocal department was sustained by Mesdames La Grua and Wildhauer, and Messieurs Ander and Staudigl. Leopold de Meyer and Vieuxtemps were invited as guests.—Leopold de Meyer has announced his first concert for the 5th of February.—The violoncellist Kellermann has arrived here with the intention of giving concerts.—Rudolph Willmers, the pianist, announces a second "cycle of concerts"—to adopt his own very absurd and affected expression.—Vieuxtemps, at his last concert, played his famous American piece on "Yankee Doodle," with great effect. The harpist, Mons. Dubetz, in one of Charles Oberthür's effec-

tive harp solos, was also favourably received. At his fourth concert, Vieuxtemps intends to play Ernst's *Andante Spianato* and *Carnaval de Venise*.—At the Court Theatre *Fidelio* has met with great success. Madlle. La Grua played the principal part. In Donna Anna (*Don Juan*) the young artiste also shewed considerable progress: she succeeded in it better than in *Fidelio*. The opera was altogether well played.

BRUSSELS.—Rosa Kastner, the pianist, is here. She is to give a concert at Brussels, and play at the concerts of the Ghent Philharmonic Society.

LYONS, January 2.—The event of the last month at the Grand Theatre was the representation of the *Juif Errant* before an immense audience. Nothing had been spared in the *mise-en-scène*, and in the necessary rehearsals. The success was decided. The chief singers were Madame Rey-Sainton, Madlle. Vandenhautte, and M. Wicart—all much applauded. The dancing was not inferior to the singing. Georges Hainl was the conductor.

VERCELLI.—January 2 (*From a Correspondent*).—Mr. Charles Braham made his *début* last week in *Poliuto*, as the Italian version of Donizetti's *Les Martyrs* is called. The Royal Italian Opera version, as your readers know, is entitled *I Martiri*. Mr. Charles Braham played Tamberlik's part and was very successful. The *preghiera* in the first act was received with much applause and obtained a *recall* for the singer. In the second act, the scena "I folgaro divino raggio" was also received with great favour, and Mr. Charles Braham had to come forward several times amid "bravo's" and "benes." The solo in the quartet was not less successful. The *finale*, "Lascia mi in pace," wound up the act with *éclat*, and all the artistes were recalled. But the duet in the third act, "Il suon dell' arpa," was the most admired performance of the evening; nothing but a repetition would satisfy the audience, and this they obtained, despite the express wishes of the manager, who objects to encores on the reasonable pretext of their unnecessarily fatiguing his singers. Mr. Charles Braham is much improved, he studies hard, and has placed himself under a good master. Rocca Alessandri, the chief lady, sings well but is rather on the wane. The opera has been repeated and with continued success. I hear that the theatres of Brescia, Bergamo, Cremona, and Turin have all been closed, in consequence of the failure of the new operas.

PARMA, 28th Dec.—The *Prophète* has produced a great sensation. The music, so new to the Italian public, has been understood and admired. Octave, as Jean of Leyden, Sanchioli and Bendazzi as the two women, were highly efficient. The opera has been brought out with great splendour.

NICE, 24th December.—Our Italian *troupe* has made two *fiascos*, in the same opera, with two different *prime-donne*. One of them, Madame Boldrini, has experience but little or no voice; the other, Madlle. Pecis, has voice but no experience. The *fiasco* of *Marino Faliero* was therefore complete, and has led to the replacement of Madame Boldrini by Madame Sannazzana, who made her *début* with success in *Nina pazza per amore*. This new vocalist is a good actress. She has not a *great* voice, but sings with taste. She was well seconded by the tenor Danielé, and the bass Antonnuccio, our two best singers. The directors gave the other week a benefit for M. Léa, solo violoncellist for forty years in the orchestra. The theatre was crammed. The *bénéficiaire*, who appeared for the last time, was enthusiastically applauded, and recalled by the audience. A concert was given at the Hotel d'York by M. Alexandre Batta, the violoncellist, who played a vast quantity of his own music, which is not remarkably good. He won applause, however, by his execution. The young pianist, M. Lestoquoy, and other talented artists, assisted M. Batta.

TURIN.—A new ballet has been produced at the Reggio Theatre without success, although the well-known Carolina Rosati was greatly applauded. Madame Stoltz has signed an engagement with the *impresario* for the whole of the year 1854.

MADRID.—Mademoiselle Gazzaniga has met with great success in Verdi's *Luisa Miller*. When are London and Paris to hear this much talked of cantatrice?

* With Ernesta Grisi (*vice* Alboni) as Maffeo Orsini.

MILAN.—The carnival season has not opened brilliantly. The new opera, *Il Convito di Baldassare*, was but partly successful, while the ballet, *Uriella*, was hooted.

ANTWERP.—Signor Paltori, well known in England as a *buffo* singer, is engaged here for the winter. He has already appeared in *Don Pasquale* and the *Barber of Seville*, with success.

BERLIN.—The king has presented a valuable bracelet to Mademoiselle Marie Geiseler for her assistance at the Court Concert, under the direction of Dr. Kullak, pianist to his Majesty. Mr. Mitchell, from London, is here; he has made offers to the Royal Dom-Chorus for the purpose of giving concerts in London.

BRUNN.—Flotow's opera, *Indra*, has been produced with indifferent results.

FRANKFORT.—Winter's opera of *The Interrupted Sacrifice*, has been revived with great success. The Senate has voted a subvention of 15,000 florins to the Director of the Town Theatre. Teresa Milanollo is to give another concert.

HAMBURG.—Madlle. Babnigg, our *prima donna*, has fallen ill of the measles. In consequence, the opera of *Marco Spada* and the popular comic opera, *Les Mousquetaires de la Reine*, by Halévy, had to be postponed. This was a fortunate circumstance for Wagner's *Tannhäuser* (which filled up the chasm), as this work was supposed to have been entirely put aside. *Apropos*, several witty squibs have issued from the pens of our *litterati*, amongst which that by Dr. Schiff causes a good deal of merriment at the cost of poor Wagner, the gist being that having heard this composer's works (Wagner's) enabled us to value those of other composers.

LINZ.—At the fourth "Société Concert" were given, Beethoven's overture, *Fidelio*, an air from the *Prophète*, a trio by Fesca (piano, violin, and cello), and Ernst's *Pirata* fantasia (violin).

PRAGUE.—Jules Schulhoff is going to Paris at the end of February. Before his departure he intends to give a farewell concert.

WEIMAR.—In January it is the intention of Liszt, who has resumed his duties as capellmeister, to give Dorn's opera *Die Nieberlungen*.

NEW YORK.—From a file of papers just received we learn that Jullien's Concerts at the Metropolitan Hall are still going on prosperously. One of the latest was given for the benefit of the Widows and Orphans of the Fire Department, the result of which may be gathered from the following correspondence, which appeared in the *New York Herald* of the 23rd ult. :—

The Widows and Orphans of the Fire Department.

Metropolitan Hall, Dec. 21, 1853.

To James Pryer, Esq., Chairman of the Committee:—Dear Sir, We beg to hand you, by the request of M. Jullien, the gross receipts of the concert given on Saturday last, for tickets and cash at doors, in aid of the Widows and Orphans' Fund of the New York Fire Department. We regret exceedingly that the great inclemency of the weather prevented many parties from assisting M. Jullien in his endeavours to support your excellent institution. We are, dear sir, yours very truly,

A. CHAPPELL and J. JOY.

Messrs. Chappell and Joy.—Gentlemen, Accept our most grateful thanks, as also those of the New York Fire Department, for the liberal benefit given to us on Saturday evening last, being the whole proceeds of same, amounting to over \$1,400, it being the only one ever offered to us in so noble and liberal a manner, and which will, no doubt, produce more than any previous one. We remain, your obedient servants,

JAMES PRYER, Chairman Donation Committee.

New York, Dec. 22, 1853.

The *Courier and Enquirer* of the 20th devotes a long article to one of the recent concerts, the new feature of which was the well-known quadrille entitled "The Great Exhibition Quadrille," which seems to have made a great hit, and of which the critic in the same paper speaks in the following glowing terms:—

"It is the most peculiar, the most effective, the most thoroughly Jullienesque composition which the great conductor has yet produced here. Who has not heard it has not heard Jullien. For richness and variety it is unequalled by any *pot pourri* that we remember. The

mastery of the orchestra and the power to combine musical sounds effectively with sounds which are mere noise, displayed in it, indicate a genius for instrumentation, an intuitive knowledge of the capacities and relations of all vibrating bodies, from sticks, stones, and brass kettles, to violins, which truly borders on the marvellous. One of the most pleasing and original effects in the composition was produced by the use of the fagotto in the cadences of the Spanish *Zapatendo*. It was indescribably quaint and grotesque, and yet seemed so germane to the theme that the idea of its remarkable originality did not obtrude itself upon the mind until after a moment's reflection. The *finale* of this Quadrille shows Monsieur Jullien in his glory. It is introduced by a terrible clangor of an army of drums, which gradually diminishes, and finally dies away into an almost inaudible pulsation—in which, however, every parchment vibrates. After this, a few bars from the cornet and the stringed instruments are interrupted or rather overwhelmed by the roar of voices, which finally break into a cheer, and *God save the Queen* bursts from the whole band. It is played in the midst of a din which passes description. Bells ringing, apparently out of time and out of tune, cannon booming, and an inexplicable confused clash and roar made by one knows not what, and coming one knows not whence, convey the impression of a vast metropolis thronged with a jubilant multitude, and, in the midst of this and towering over it, is heard the English National Anthem. Were all London agog, its chimes ringing, salutes firing, and all its musicians uniting with all their hearts in *God save the Queen*, an audience suspended in mid-air over the city would hear very much such a combination of sounds as becomes harmonious under the baton of Monsieur Jullien in the splendid *finale* to this *Great Exhibition Quadrille*."

The *Tribune* of the 24th ult. speaks of the first performance of another work of Jullien's of a more serious character, namely, *The Destruction of Pompeii*.

"The subject," says the reporter of that journal, "is dramatically treated for the orchestra, with all the consummate skill of instrumentation which belongs to the author. As far as music can be descriptive it was so. We heard the old Greek hymn—the voluptuous dances—the quasi thunder—the mountain labour—the shrieks of the victims, fancy assisting the scene. This work, written some twenty years ago, was prophetic of orchestral effects which have been repeated by others."

On Christmas Eve, Jullien introduced a new symphony by an American composer. The name of the composer is Fry, the name of the symphony *Santa Claus*. It is a descriptive work, comprising an illustration of winter, the merrymaking of a juvenile party on Christmas Eve, Christmas morning celebrated by the hymn, "Hither, ye Faithful," and the whole concluding with a Hallelujah chorus. The orchestra was increased for the occasion. Jullien took the utmost pains with the performance. The symphony was very favourably received, especially the solos allotted to König, Bottesini, Wuille, Lavigne, and Reichart. Fry has written other symphonies, and enjoys considerable reputation in the States as a composer, and Jullien was perfectly justified in encouraging native talent.

Jullien has also given, during the week, a "Mozart Night," when the *Zauberflöte* overture and the *Jupiter* symphony were finely performed; a "Shakspeare Night," on which occasion Matthew Locke's *Macbeth* music was introduced, for the first time, to the Americans; and an "Irish Night." On the last occasion, Vincent Wallace's overture to *Mariana*, a romance by the same composer, performed by König, a set of quadrilles on subjects from Balfe's operas, and another called the "Hibernian," in which the great feature, "St. Patrick's Day," accompanied by the chorus, made as great an effect as "Hail Columbia," in the American quadrille. Jullien was cheered by the whole audience. Madame Anna Zerr sang "The Last Rose of Summer" and "The Minstrel Boy."

DRURY LANE THEATRE.—Want of space prevents our noticing, as fully as we could wish, the new piece entitled *Paula Lazaro, or the Ladrone's Daughter*, that was produced for the first time at this theatre on Monday last. It is from the pen of Mr. Mark Lemon, and was favourably received. The scenery and costumes are good, while the incidental music by Mr. Alfred Mellon is written with the usual skill of that rising musician, and is dramatic and melodious. We are sorry to say, however, that the orchestra did but small justice to it.

THE AMERICAN BROADWOOD.

[We transcribe the following about the late eminent American piano-forte manufacturer, whose death was announced in our Boston correspondence last week, from *The New York Musical Review and Choral Advocate*.—Ed.]

"Death of Jonas Chickering."

"It is our sad duty to announce the death of Mr. Jonas Chickering, the well-known piano-forte manufacturer of Boston. It occurred suddenly, at 11 o'clock, P.M., on Thursday, December 9th, from a stroke of apoplexy, which overtook him at a friend's house, where he was visiting, apparently in good health.

"His funeral was very numerous attended on Monday, 12th; all the music-stores, piano-forte warehouses, etc., being closed during its progress.

"We yield the pen to one of our seniors, who has enjoyed an intimate personal acquaintance with Mr. Chickering for a quarter of a century."

"JONAS CHICKERING.

"Before this can come under the notice of the subscribers to the *Review*, notwithstanding they are widely scattered through the country, they will have heard of the death of one who is well known not only by name, but by his works to all the lovers of music in the land. It may be safely said, without in the slightest degree undervaluing the important labours of others, that no man has done as much (here) towards perfecting the instrument which has now become indispensable in almost every dwelling, as he whose deeply-lamented and sudden death has recently been announced. The pianoforte has grown up and come to maturity, in this country, under the care and direction of Mr. Jonas Chickering, late of Boston. The very great change which he has made in the capacity of the instrument cannot be realized by any but by those who have actually on hand one manufactured a quarter of a century ago, and who have thus the means of an actual comparison of the old with the new. The improvements in travelling by rail and by steam are hardly greater, than has been the growth and development of the instrument under the *administration*—as we believe the pianoforte manufacturers will permit it to be called—of Mr. Chickering. But it is not to the great progress which he has made in his peculiar business that we would now call the attention of our readers. Mr. Chickering did indeed excel in the business he had chosen, but his excellence as a mechanic was not greater than his excellence as a man. Who so strictly honest? On whose word could one rely with such implicit confidence? Who so perfectly upright, transparent, and free from guile in all his dealings with his fellow men? Who so far removed from pride, assumption, and arrogance? Who so free from all that men call mean or overreaching in his dealings with his fellow-men? Who so universally kind and ready at all times to attend to the calls of others? Whose heart more liberal? Whose hand more open? Who so universally pleasant in looks, in words, and in actions towards both friends and foes? Who so ready to listen to the sad tale of others' woes? To sympathize with the oppressed and to relieve the suffering? We have known him, ay, known him intimately, for at least twenty-five years, and we can hardly find words to express our admiration of the undeviating constancy of his goodness. But he needs not the feeble tribute of our praise; his memory is deeply engraven on the hearts of many who have been partakers of his bene-

faction; yet we felt a strong desire to say a passing word, bearing testimony to that which we have seen and known. Truly, "an honest man is the noblest work of God."

"L. M."

"PUPILS OF MENDELSSOHN."

We extract the following from the *New York Musical Review and Choral Advocate* :—

"A recent number of Dwight's *Journal* has an excellent communication, showing up the humbug of those artists who, coming to us from Germany, delight to announce themselves as 'pupils of Mendelssohn, Liszt, Thalberg,' etc., when they have no real claim to such title. In most cases these pretenders have been merely members of classes which have received a few lessons from these distinguished men. 'Neither Mendelssohn nor Liszt,' says Dwight's correspondent, 'ever gave private lessons on the piano, as professors generally do.' This remark is, perhaps, literally true, and yet may be misunderstood. Liszt does not, perhaps, give lessons 'as other professors do;' but it is a mistake to suppose that he in no cases gives private piano lessons. He does not give such lessons merely from pecuniary reasons, however; and it is extremely difficult to obtain such instruction from him, as he only gives it where he takes a fancy (from perception of extraordinary talent, or other reasons) to the person desiring it. At least we know of a young American who, during much of the past year, has enjoyed the advantage of some hours' private instruction per week from Liszt, and who is still with him."

Liszt may give lessons; we have no doubt he does. Thalberg gives lessons; we know he does, and gets well paid for them. But Mendelssohn *never* gave lessons. "A pupil of Mendelssohn" is, therefore, no better than a puffing advertisement.

MUSICAL NECROLOGY FOR 1853.

THE year 1853 has been remarkable for the death of celebrated men, and the musical art has contributed its share to the list. The following are some of the principal musicians who have been snatched away from us. Jadin, father of French composers and professors (his wife followed him to the grave eight days afterwards); Dabadie; Filippo Galli; Georges Onslow; Orfila, a celebrated French *dilettante*; Joseph Guillou, a French flautist, who died at St. Petersburg; Louis Duport, ballet master and theatrical manager; Zimmermann; Planard; Amédée de Beauplan; Mesdames Launer and Launer Manera; Madame veuve Boieldieu; Matteo Carcassi; Ricordi, the music publisher; Alois Fuchs; J. P. Schmidt; Frederick Schneider; Pietro Raimondi; Madame Ronzi de Begnis, an Italian singer; Lise Christiani, violoncellist; Lichtenthal, author of a musical dictionary; Andrévi; Schornstein; Henschkel.—*Ménestrel*.

JENNY LIND AND HER BABY.

"The noble Swede lately sang again at a charity concert in Dresden. A musical critic remarks that her voice is no longer what it was; the middle register having suffered perceptibly. Her physician remonstrated with her as to her performing the office of nurse to her child, warning her that her voice would be sure to suffer thereby. She replied that, happen what might, she would perform a mother's duty to her boy.

[We reprint the above from the *New York Musical World and Times*, merely for the purpose of arraigning it as a miserable canard.—Ed. M. W.]

MUSIC IN RUSSIA.

ST. PETERSBURG possesses two theatres—the *Little* and the *Great*. A third was provisionally constructed for an Italian company, but destroyed by fire shortly after the opening. The Little Theatre, devoted to Thalia, is occupied alternately by the Russian Comedians and the French Company, who represent vaudevilles, comedies of Molière, and sometimes even dramas. The second, or the Great Opera, is destined to the performance of Russian tragedies, operas, ballets, and to the German company, which some years ago gave Weber's *chef-d'œuvre* there. The decorations are beautiful, and the costumes rich; but the orchestra is bad and incomplete, and vainly would you look for a distinguished singer in the company. Hence the theatre is generally deserted, and the higher classes, who alone frequent plays, go only to the vaudevilles of M. Scribe, whose success is as certain at Petersburg as at Paris. Many causes are opposed to the formation of good musicians at Petersburg. If even there were an academy of music, or any similar institution, they would be useless, for the title of artist is too exalted for the people to indulge any hope of attaining it; the nobility will not descend to it; and a middle class, which might have it, does not exist.

These two theatres are under the imperial direction, which obliges them to close during the six weeks of Lent and Easter. Then begins the era of *Musique de Salon*, which terminates on Maunday Thursday. This ephemeral existence is marked by daily concerts, given in the Philharmonic Rooms, a magnificent building. Some distinguished artists are heard at these concerts, but all foreigners. Never is a Russian name found among them. The vocal department is very weak as to the solos, but the choruses are perfectly executed by the singers of the court. The orchestra is not numerous; it performs with tolerable precision, but without expression, and it would probably be much embarrassed if required to execute one of Beethoven's symphonies in its true character.

The church music, all in plain chant, shows the happy results which might be expected under another government, from the astonishing musical dispositions of the Russian people. It is impossible to describe the effect produced by three hundred infantine voices singing, without accompaniment of any kind, the soft and simple melodies of the Greek rite.

Military music is generally very good in Russia—the intonation of the horns and trumpets is peculiarly remarkable. A sort of music, peculiar to Russia, remains to be mentioned. It is produced by a kind of tubes, which give but one note each. Such an orchestra, to be effective, must, of course, be very numerous; but the effect is admirable. The sound, better supplied than that of any other wind instrument, may be swelled and diminished at pleasure, and thus joins force to expression. This music which is sufficiently rare in Russia, is in great requisition at the *fêtes*; it is generally played in a garden, and the effect produced at a great distance, on a delightful Russian night, is wonderful.

The Russians possess a great number of national songs, which, at first hearing, are not without a certain charm; but they have the fault of being all formed on the same model, which gives them a monotonous tinge, by which one is soon fatigued. But a more complicated kind of music could not be executed on the *balalaika*, the only instrument by which the Russian *moujik* is accompanied. A piece of wood, rudely shaped, narrower, and more flat than the guitar, furnished with three strings, has neither great resources, nor

very attractive charms. As to the words of these songs, they are for the most part but little honourable to the poetic spirit of the Russian troubadours.

A CRY FOR NATIVE TALENT.

(From the New York Musical Review.)

"In the course of some very just remarks in the article in Dwight's *Journal*, to which we have alluded we find the following:

'As the good is always more scarce than the bad, Germany numbers also many more bad than good musicians: and, unfortunately, she likes to send her worst ones to America, and keep the best herself!'

"This we heartily endorse. American art and artists have suffered much from the men here alluded to. They are that class of foreigners who, coming among us because they had not the ability or knowledge to sustain themselves at home, delight in sneering at everything musical which is American. American composers, or teachers, or singers, they are in the habit of abusing on all possible occasions. These are they who are fond of deriding the "Yankee Psalm-singers," and "Down-east Singing-masters," as they term American musicians.

"It is unfortunate that we in America have great musical reverence for a mustache and a foreign accent. Having been accustomed (very justly) to regard Germany as that country which has made the highest musical progress, and given to the world the greatest masters of this science, we have made the foolish mistake of thinking every German must be a good musician! As if a diet of sour krout and German sausages must necessarily result in musical proficiency!

"A brighter day is dawning, however. We are beginning to discover, that the mere fact that a man is a German does not necessarily make him a musician. American teachers, who add to a sufficient musical knowledge, that common sense which enables them to impart it to others, are beginning to be appreciated, and to rank in the estimation of the people more nearly as they should, while, as a consequence, those foreigners whose chief qualifications have been high pretensions and impudence, are beginning to be properly appreciated also.

"Now, let us not be misunderstood (misrepresented we expect to be), as taking ground against German music and musicians. Germany has given us the great masters, who stand far above all others. Handel Haydn, Mozart, Beethoven, Mendelssohn, and John Sebastian Bach, are names in reverence of which we yield to none. Their works are those which we would counsel all to study and look up to, as the great models of musical excellence. We have also many German musicians among us, gentlemen of real ability and knowledge, who are exerting a most beneficial influence, and accomplishing a great work, and whom we delight to honor. It is these others who are mere pretenders, and by whom we have been so much imposed upon, that we take exceptions to; and it is these who are loudest in their sneers and abuse of American music."

[Would not the above—*Mutato Nomine*—read just as well in Paris and London?—Ed.]

A FACT FOR THEATRICAL STATISTS.—No less than four metropolitan managers appeared together in one piece, *Money*, at Windsor Castle on Thursday evening. They were Mr. C. Kean, Mr. Buckstone, Mr. Webster, and Mr. A. Wigan.

A CONTEMPORARY OF MOZART.

At the three hundredth representation of *Don Juan* in Berlin, there was one person present who also assisted at its first performance in Berlin in 1790. The name of that veteran, now eighty-three years of age, is Semler. A desk of honour was set apart for him in the orchestra, and he played the tenor as a volunteer, fancying all the while, no doubt, that he had suddenly become younger again by sixty-three years.

ACROSTIC.

(ADDRESSED TO A YOUNG PIANIST ON HER BIRTHDAY.)

January 12th, 1854.

A ged sweet 18—of grace and charms possess'd,
 Renown'd so young, with rarest talents blest!
 A round thee hearts and honours seem to fall—
 B elov'd by many, and admired by all!
 E ach day beholds thy pow'r's maturer grow,
 L ends force to check the mind's impetuous flow,
 L ights up the fire that burn'd within unseen,
 A nd, smiling, points to Art, her future Queen.
 G o, then, and win the triumphs that await thee,
 O nly let praises not too much elate thee!
 D etermine to be first, be that thine aim.
 D elighted hearers shall attest thy fame!
 A nd tho' in thee all nature's gifts combine,
 R emember that by Art must Genius shine—
 D o thou but strive, the Laurel wreath is thine.

DESMOND RYAN.

PROVINCIAL.

BATH.—The latest novelty at the Pump-Room Concerts is the Organophonic Band. Messrs. Green and Sims, by their judicious management, continue to make these concerts highly attractive.

LEAMINGTON.—Mr. Thomas gave a concert at the Music Hall yesterday se'nnight. He was assisted by Mr. Sterndale Bennett, Signor Piatti, Miss Birch, and Mr. Frank Bodda. One of the two sonatas for pianoforte and violoncello, by Mendelssohn, was played by Sterndale Bennett and Piatti. The performance was received with the loudest acclamations. "The superb playing of the great English pianist," says the *Leamington Courier*, "was listened to with profound attention and delight, and his execution of Mendelssohn's sonata, with Signor Piatti, elicited the unmistakable admiration and applause of the company. Great as was the expectation formed of him, no one could have looked forward to so splendid a treat as that supplied by the classical music of Mendelssohn interpreted with such perfect execution and expression of the purest kind. The instrument upon which Mr. Bennett played—the finest ever sent out of London—was forwarded expressly to Mr. Thomas's concert by Messrs. Broadwood." Messrs. Sterndale Bennett and Thomas played a duet by Mozart for two pianos; Miss Bird sang "Casta Diva" and a new song, "Whither," by Mr. Thomas; and Mr. Frank Bodda gave two of his popular ballads. Mr. E. Sharp, R.A.M., was accompanist.

LEICESTER.—(From our own Correspondent.)—The announcement of Haydn's *Creation* at Nicholson's Concerts for the People, drew together the largest audience yet assembled in our Music Hall. Nearly 1200 persons availed themselves of the treat provided for them by our townsman, Mr. Henry Nicholson. Such attempts to elevate the musical tastes of the masses deserve to be encouraged. The solo vocalists on Monday were Madame Weiss, Mr. Weiss, and Mr. Oldershaw; Miss Deacon, the Misses reland, and Mrs. Wagstaff; Messrs. Royce, Bloxham, Branston,

Toon, &c. were among the chorus, which was even more effective than at the last meeting. The band, which included the Messrs. Nicholson, Henry Farmer, Ridgway, Weston, Selby, Day, Sansome, etc., with Mr. Lohr at the Harmonium, was equally efficient. Madame Weiss sang "With verdure clad" and "On mighty pens," and the duetts "By thee with bliss" and "Graceful Consort," exceedingly well. Mr. Weiss was heard to great advantage in the recitative describing the creation of the beasts, and in the air immediately succeeding, "Now heaven in fullest glory shone." Our townsman, Mr. Oldershaw, by his correct reading of the concerted music, rendered good service, and in the songs, "Now banish" and "In native worth," but for a misplaced *cadenza*, where Haydn certainly never intended one would have been unexceptionable. As a whole the performance of the oratorio was one of the best we have heard, and we believe was the first ever given at such low prices with so strong a force of vocalists and instrumentalists. It was, however, proved on Monday evening that good music well performed may be made remunerative, even though the main support comes from the labouring classes. Mr. Nicholson is making arrangements for a similar performance of the *Messiah*.

THORNEY, PETERBOROUGH.—Mr. A. Thacker (a pianist of Peterborough) gave a vocal and instrumental concert at Thorney on Tuesday, January 10th. Financially the affair was not encouraging; but artistically, the concert was good. Messrs. Strickland and Harley (of the Peterborough Cathedral) were the singers. The solo violinist was Mr. F. Bray (of Lynn), who was encored in one of his pieces; and Mr. Farmer (of Lynn) performed upon the cornet-à-piston.

BELFAST.—On Thursday evening, the Classical Harmonists' Society's concert took place at the mansion of the president, Lord Dufferin and Clandeboyne. A distinguished party partook of his lordship's hospitality; and the performances gave great satisfaction. A spacious orchestra was erected in the picture gallery: the singers numbered sixty; Mr. W. V. Barry was conductor. The programme was varied and select. Mr. Barry's *Lalla Rookh* solo, for piano, obtained compliments from the Hon. Mrs. Norton, who was present. Another pianoforte piece, "L'Abandonne," by the late lamented Earl of Belfast, was received with much favour. After supper, Mr. W. Speakman proposed the health of Lord Dufferin. The toast was received with acclamations. Mr. Barry proposed Lady Dufferin, which was honoured with enthusiasm. Mr. Barry again rose, and gave the health of the Hon. Mrs. Norton, which was drunk with all the honours. Mr. Barry's health was also given, and honoured in a bumper, after which the proceedings terminated, the members departing impressed with the courtesy and hospitality in which they had just participated.—*Abridged from the Northern Whig, Dec. 31.*

DEWSBURY (From a Correspondent).—The Committee of the Mechanics' Institute gave their Christmas concert in the room of the Institution, on Tuesday evening, December 27th. The vocalists were Miss Hopworth, Mrs. Paget, (late Miss Clarke), R.A.M., Mr. Newsome, Leeds, and Mr. Paget. Miss Hopworth, a soprano, sang Balfé's "I'm a merry Zingara" and "Kate O' Shane" (Lindley); the latter was encored. She also sang Horn's duet, "I know a bank," with Mrs. Paget, "Crudel Perchè" (Mozart), and the "Sol fa" duet (Barnett), with Mr. Paget, all of which were applauded. Mr. Newsome sang "There is a flower that bloometh," (Wallace), "When other lips" (Balfé), and "The Death of Nelson," the last being deservedly encored. Mr. and Mrs. Paget made their first appearance here. Mrs. Paget, who possesses a *contralto* voice, gave several ballads in an expressive manner. She was encored in "Bonnie Dundee." Mr. Paget won the favour of the audience by the style in which he gave some favourite bass songs; he was encored in Glover's ballad "The Stolen Child." He also gave with Mrs. Paget, Donizetti's "Senza tanti complimenti," and Parry's duet "Old and Young," which was also encored, as was also "The Gipsies laughing trio" (Glover) sung by the two ladies and Mr. Paget. Mr. Broughton, the pianist, accompanied the vocal pieces, and played a piece of his own on the *Sonnambula*. The National Anthem terminated the concert, which afforded gratification to a large audience.

BENEDICT.—This eminent composer, who, at a very tender age, created a sensation in Dresden and Leipsic by his pianoforte playing, was, on Weber's recommendation, appointed musical director at the Imperial Opera House in Vienna, and, three years later, filled the same post in the Grand Theatre of San Carlo, at Naples, where his operas, *The Portuguese in Goa* and *A Year and a Day* were favourably received. After this he became conductor of the Opera Buffa in London, and composed *The Gipsy's Warning*, which ran for thirty-six successive nights at Drury Lane Theatre. In the autumn of 1850, he accompanied Jenny Lind on her triumphal journey through the United States of America.—*Munich paper*.

THE FIRST AMERICAN OPERA.—The first opera composed by an American was, to quote the original advertisement of the publishers, "*The Saw-Mill; or a Yankee Trick*, a comic opera, in two acts, as performed at the theatre, Chatham Garden, with distinguished success. Written and composed by Micah Hawkins, N.Y. Printed by J. and J. Harper, 1824." Mr. Hawkins was born Jan. 1st, 1777, and died July 29th, 1825.

FREDERICH SCHNEIDER.—Schneider was born at Waltersdorf, Jan. 3rd, 1786. In 1803, his first pianoforte composition was published by Breitkopf and Haertel, at Leipzig. His works are very numerous. He filled the post of Capellmeister to the Prince of Anhalt Dessau, since 1821. He died at Derran, Germany, Nov. 23, 1853.

PAY NOT PLAY.—"An extraordinary theatrical novelty," says the *Field*, "was exhibited at Drury Lane Theatre on Thursday last, in the form of a receipt for £4000, being the amount paid by Mr. Smith for one year's rent of that establishment. Mr. Dunn, the treasurer of the Drury Lane Committee, states that such an event had not occurred for five and twenty years."—[Perhaps Mr. Smith will favour the committee with a theatrical novelty still more extraordinary on the boards of Old Drury, viz., a good actor.]

THEATRICAL ANNOUNCEMENT.—*The Theatre of War.* (From *Punch*.) We are enabled to state that the appearance of Mr. BULL, so long underlined, will positively take place in a short time. He will appear in the revived drama of *The English Fleet*.

MUSIC OF A GOOD CHRISTIAN.—A furious would-be composer, who was constantly persecuting the manager of the theatre at Lyons to bring out a work he had composed, entitled, *Lausus et Lydie*, was asked one day why he did not send his work to Paris, on which one of the company present replied, "Because the gentleman is a good Christian, and wishes to be buried in his own parish." Ever since, the people of Lyons entitle the music of this amateur, *the music of a good Christian*.

CONCERT-GIVING IN NEW YORK.—It has become a settled maxim with professional concert-givers, that profit is not to be expected from concerts given in New York. The expenses absorb all but the largest receipts. New York, say the professionals, is, to the rest of the United States, what Europe is to New York, namely, the place where the reputation is made; or, in other words, it is the dog on which the physic is tried. If New York swallows the dose, it is considered safe to administer the same article to the smaller cities. With regard to the expenses of concerts here, we can testify that they are prodigious; a very moderate concert costs five hundred dollars. Some concerts, including preliminaries, have involved an expenditure of as many thousands. Therefore, think twice before you give a concert.—*Home Journal*.

ACCIDENT AT THE STRAND THEATRE.—During the performance of the pantomime, last Tuesday evening, one of the wings slipped, by some unaccountable accident, out of the grooves, and fell upon a little boy who was playing one of the subordinate parts. Mr. G. W. Bridgeman, who happened to be present, immediately proceeded behind the scenes to tender his professional assistance, but the little sufferer had already been conveyed to a neighbouring surgeon's, and is at present progressing favourably.

MR. BENEDICT will return to town next week to conduct the concert of the Harmonic Union on the 23rd.

MUSIC AT THE CRYSTAL PALACE.—It is proposed to have a gigantic organ and a band of forty performers in the great national palace at Sydenham. Nothing, however, is definitely settled.

MISS VINNING, who recently gained the King's Scholarship at the Royal Academy of Music, is already known to the public as one of the most rising of our younger concert singers.

MR. GUSTAVUS BROOKE has just finished a series of performances at Cork and Limerick. When he had accomplished his engagement at the former place, and arrived at Limerick, the Mayor and many of the wealthiest inhabitants of Cork addressed a petition to Mr. Brooke for one more performance, apostrophising him in terms which would have been too strong for Kean or Macready to accept without blushing. With the easy magnanimity of greatness, Mr. Brooke (having a night to spare) assented. When he had got to Cork, an address from the Mayor and many of the wealthiest inhabitants of Limerick addressed the tragedian to similar purport. With the easy magnanimity of greatness, Mr. Brooke (having a night to spare) again assented. The whole affair—with the Mayors' petitions and Mr. Brooke's reply—was advertised in the Cork and Limerick papers. The advertisements took up a column, which may account for the editors of those papers writing leading articles on Mr. Brooke and his magnanimity. In these articles the writers place him many degrees above Garrick and George Cooke. Mr. Brooke is now on his way to the metropolis, where he is bound to fulfil an engagement with Mr. Smith at Drury Lane for 130 nights, which is a good omen for the threatened English opera.

BAL MASQUE AT THE GRAND OPERA IN PARIS.—The annual series of masked balls has commenced. To judge from the first night the season will be a highly successful one. Among the quadrilles executed by Musard's orchestra, is a new set entitled *Les Clairons*, which surpassed everything of the kind ever heard—for noise. The theatre has been newly decorated, and according to our informant, presents a most brilliant appearance.

SACRED HARMONIC SOCIETY.—The last performance of the *Messiah*, for the present, took place last night. The hall was crammed. The performance was excellent. *Elijah* will be the next oratorio.

ADVERTISEMENTS.

MR. BRINLEY RICHARDS has the honour to announce that he has returned to town for the season to resume his engagements.—6, Somerset-street, Portman-square.

EGYPTIAN HALL.—A GRAND MOVING DIORAMA of CONSTANTINOPLE, including the Dardanelles and the Bosphorus, up to the Black Sea, will open, in the New Turkish Room, on Monday evening next, the 23rd inst., at 8 o'clock. The diorama was painted by Mr. ALLOM, from sketches made on the spot, assisted by Mr. Desvignes and Mr. Gordon. The explanatory lecture has been written by Mr. ALBERT SMITH and Mr. SHIRLEY BROOKS, who are personally acquainted with Constantinople, and will be delivered by Mr. CHARLES KENNEY. The concluding tableau, representing a fire at Constantinople, as seen from the Golden Horn, has been painted by Mr. WILLIAM BEVERLEY. Full programmes and particulars may now be had at the Hall, and reserved seats taken. It is respectfully intimated that no charge is made for taking places, nor for programmes, nor are the attendants permitted to receive any gratuity.—Admission, One Shilling; Reserved Seats, Two Shillings.

WANTED an ORGANIST in an Independent Chapel. Apply to Thos. Isaac, Maldon, Essex.

WANTED, IN A MUSIC WAREHOUSE, a clever ASSISTANT, who thoroughly understands the music business. Applicants must state particulars by letter, to A. Z., care of Messrs. BOOSEY & SONS, 28, Holles-street.

WANTED, AN ASSISTANT SINGER (tenor) for Carlisle Cathedral. Salary £35. Attendance required, five days a week.—Applications to be made to the Rev. E. Brown, Precentor Carlisle.

C. BOOSEY'S NEW PATENT MODEL CORNET-A-PISTONS. Price £7 7s. in case. This new Model has received the unanimous approval of the Profession, and promises to supersede the old form of Cornopean. Manufactured by BOOSEY & SONS, 28, Holles-street.

PIANOFORTES.—By the Queen's Royal Letters Patent. —RUST & Co's newly invented PATENT TUBULAR PIANOFORTES (piccolos and cottages), equal in touch and volume of tone to horizontal grands, and unequalled in elegance of design and quality of tone, the latter being a new and distinct feature produced solely by Mr. Rust's new invention. To be seen and heard daily at Rust & Co's, patentees and sole manufacturers, 309 (the Royal Polytechnic Institution), Regent-street. Notice to the trade, shippers, and others.—Messrs. Rust & Co., having discontinued manufacturing the ordinary pianofortes are now selling their remaining stock at greatly reduced prices.—Piano, fortes warranted at 25 guineas.

ROMAN VIOLIN, VIOLONCELLO, HARP, AND GUITAR STRINGS. J. HART, of 14, Princes-street, Soho, begs to inform the Amateurs and Professors of the above Instruments, that in consequence of the great demand he has had for his celebrated Roman Strings, he has made arrangements with his string-makers in Rome, to send a fresh consignment every two months, when he hopes for a continuance of that liberal support he has so long enjoyed. J. H. has the largest collection of Cremona and other Instruments in England, ranging in price from 1 guinea to 400 guineas. Instruments repaired in the best manner, and taken in exchange. Stewart's celebrated Violin-holder, and all articles appertaining to the above instruments. JOHN HART, 14, Princes-street, Soho.

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